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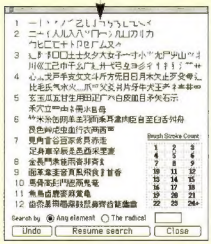

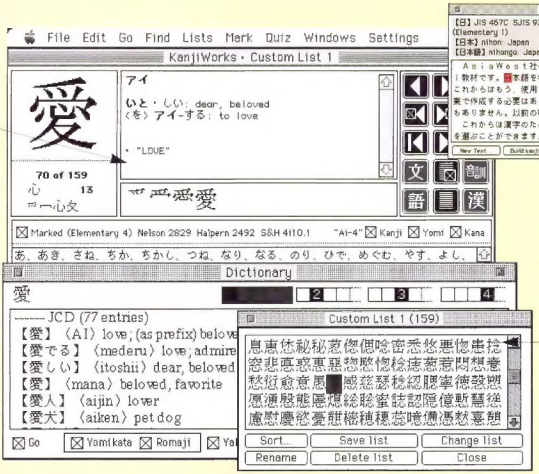

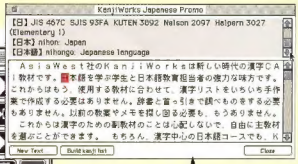
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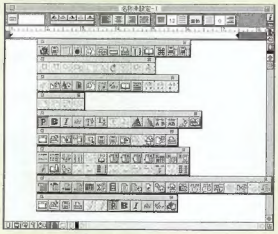

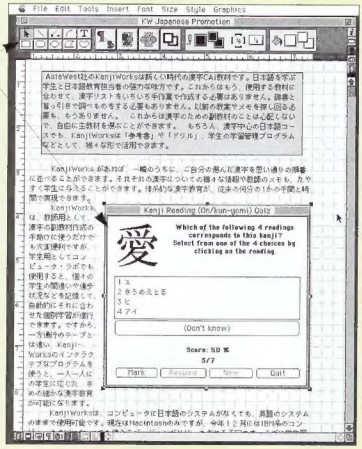

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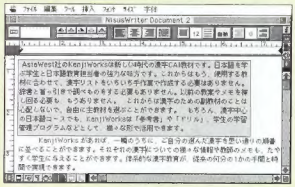

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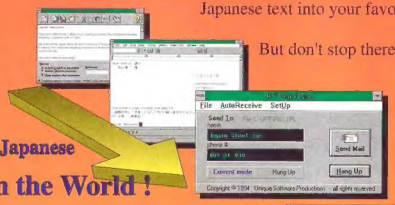

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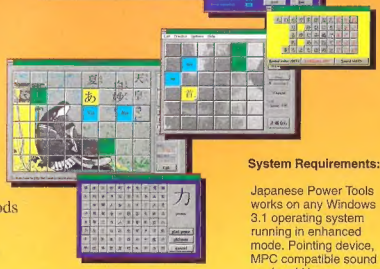

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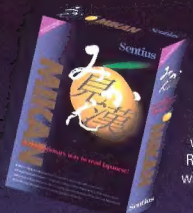

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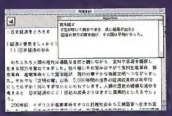

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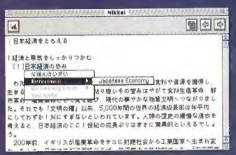

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READ!

publisher's note

What kind of person reads *Mangajin*?
Fortunately, we now have the results from our 1995 reader survey, and can answer that question with some degree of certainty.

Earlier this year, we realized that we needed to update our demographic information since the last reader survey was done back in 1992. (As it turned out, the results were surprisingly similar in most areas.)

The decision was made to include a questionnaire in issue No. 43, and then the fun began. Everyone had a long list of questions that just had to be included, and in the end, we had a four-page questionnaire with well over 50 questions—enough to try the patience of all but the most loyal and dedicated reader.

It was gratifying to find that we in fact have a lot of loyal and dedicated readers: 1,221—about 8% of the total 15,000 US circulation—completed and mailed in surveys (as would be expected, the response rate was much higher among subscribers). Our 14,000 or so readers in Japan were not included in this survey, but they will have a chance to voice their opinions at some point in the future.

Actually, one of the findings was that the number of US readers is more like 75,000. That's because on the average, respondents reported that four people (in addition to the purchaser) read their copy of *Mangajin*. We have mixed feelings about that number; it's nice that *Mangajin* is popular and gets passed around, but as publisher, I can't help but think how much happier those people would be if they all subscribed and had their own personal copy.

The typical *Mangajin* reader is: male, age 35, a business/technical professional with a college degree and probably a little post-graduate work. We don't want to get too personal, but he also has an above-average personal and household income.

Some people are surprised to learn that the average age of *Mangajin* readers is 35. Behind this surprise is usually a mistaken perception that manga are the same as what are called "comics" in the US. Awareness of the manga phenomenon (the nature of manga, their position in Japanese culture and society, and an appreciation for their range and substance) is increasing in the US, but the word hasn't reached everyone yet. Actually, age distribution in our readership is remarkably even, but I think it's noteworthy that there are more readers over 50 (13%) than under 20 (5%).

As might be expected, we have our share of students (24%), but looking at the 5% of respondents who are under age 20, we can conclude that our students are mostly college or post-grad types.

One finding that we find a little puzzling is that 75% of our readers are male. We can speculate on the reasons for this gender gap, but no one knows for sure.

Mangajin readers are a generally well-educated bunch: 74% have college degrees, and 36% have a professional or advanced degree.

Looking at occupation, 48% of our readers are business or technical professionals. We mentioned the 24% figure for students above, but 12% of our readers are educators.

In the next issue we'll tell you what readers had to say about the content of *Mangajin*.

Vaughan P. Simmons

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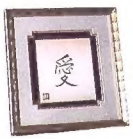
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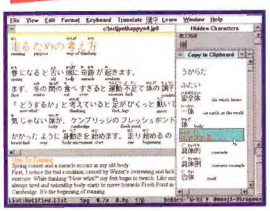

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Advertising Director
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Marketing Manager
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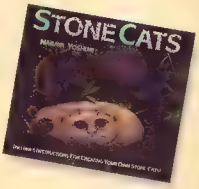

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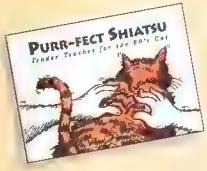

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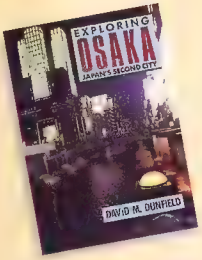

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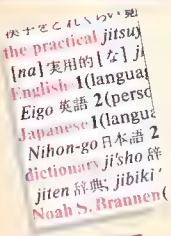

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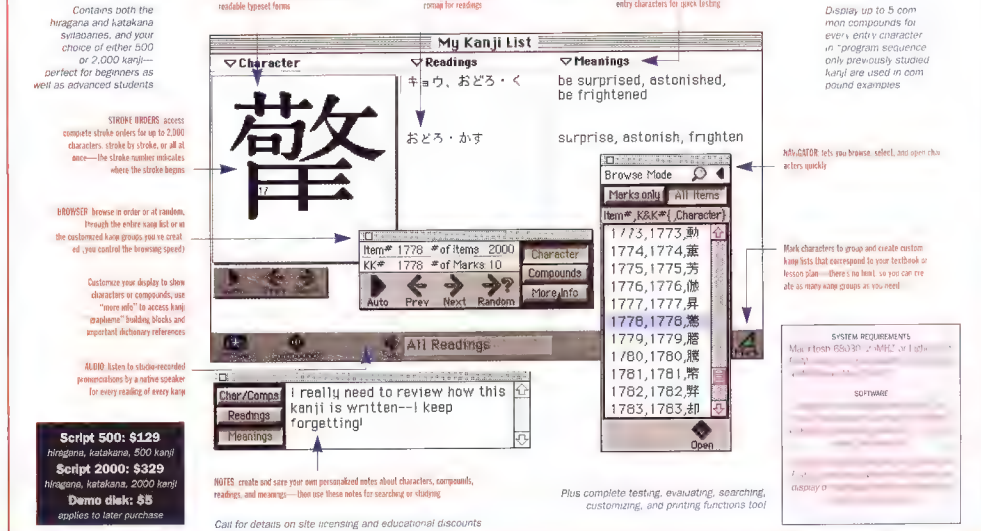
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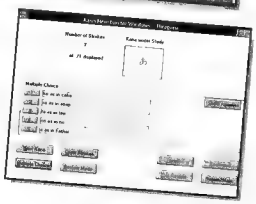

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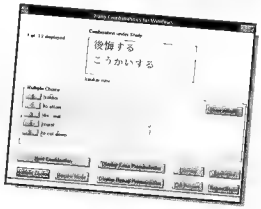

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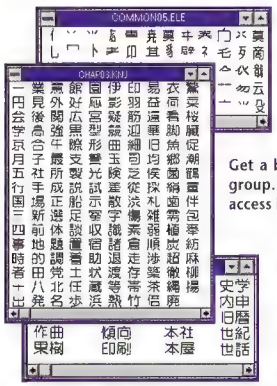
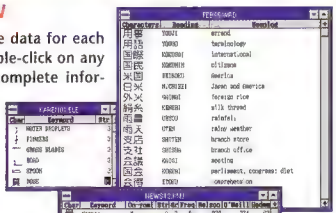


TABLE VIEW

Focus in on detailed reference data for each of the items in a group. Double-click on any item to instantly access its complete information profile in card view.

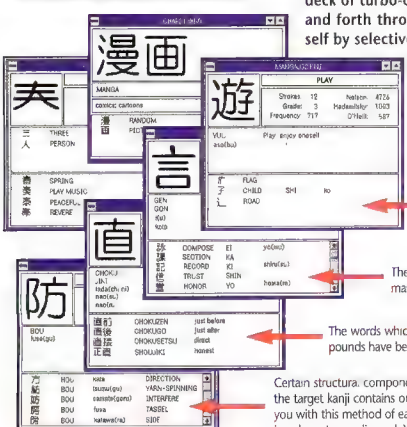


LIST VIEW

Get a bird's-eye view of the items in a group. Double-click on any item to access its card view information profile.

CARD VIEW

Here's where the power of the methodology takes shape. The elements, kanji, or compounds in a group are transformed into a deck of turbo-charged flash cards. Flip back and forth through the cards in sequence, or jump around in random order. Quiz yourself by selectively hiding and revealing areas on the cards. When you master a card, pull it from the deck, and keep going until you've mastered them all. Switch between the four lists of additional information described below at the touch of a button. When you see an element, kanji, or compound in card view, you have at your fingertips everything you need in order to tattoo its structure, readings, and meanings into your brain forever. It's just-in-time learning taken to its full potential.



The component building blocks, which comprise the target item, along with their keywords and primary readings, in the order in which they are written. Mentally create a vivid image (and corresponding phrase or story line) which ties together the keyword of the target item and the keywords of its respective components. Focus on that image for a few seconds, and the structure of the target kanji or element is yours forever. Sound crazy? Try it. It works like magic.

The kanji and elements which contain the target item, along with their keywords and readings. After you've mastered the target item and its components, learning any of the items in this list would be a natural next step.

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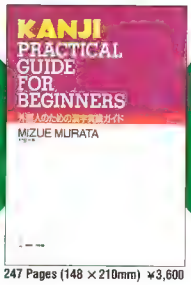
KANJI PRACTICAL GUIDE FOR BEGINNERS

BY MIZUE MURATA

Guide for Learning *Kanji* for Those Studying Japanese in Countries *Kanji* Is Not Used



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It is very important for those studying Japanese to acquire a thorough understanding of the basic usage of *kanji* during the elementary and intermediate course levels. This textbook contains 400 basic *kanji* that the student should acquire first. Their meanings are clearly explained in English, and sample sentences and practice quizzes are given to assure understanding. Also, the material can easily be accessed by anyone because detailed consideration is made for the learning process based on the course design of *An Introduction to Modern Japanese*.

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letters

Letters to the Editor

Mangajin *welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065. Fax: 770-590-0890. CompuServe: 74230,2555 Internet: mjin ed@mindspring.com*

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Religions revival

Why did you use the word "religions" in describing the new religions of Japan in issue No. 47? Perhaps the organizations you describe are conventionally called "religions," but as a native speaker of American English (and not Japanese), I find the use of that term a little irregular. It seems to me that "religion" is more commonly used for the broadly based systems of belief, such as Christianity, Buddhism, Shinto, Judaism, and Islam. As the chart in your article implies, many of the new sects are based on one or more of these religions.

It seems to me that in American English the terms "sect," "church," or "cult" would be used to describe such organizations. Of these alternatives, "cult" is obviously inappropriate because of its sinister connotations. "Church" is probably too closely associated with Christianity. But why not "sect"?

DANIEL PRIVES
Baltimore, Md.

In the article on comparative religions, the writer made an error when she claimed that Christianity never had a major following in Japan. It just hasn't since all the Christians were killed/exiled back in the 1600s.

JAMES R. WEISSER
Ft. Worth, Tex.

[Writer Ann Saphir replies:]
What, exactly, is a "broadly based system of belief"? Should some Japanese religions be dismissed as organizational offshoots simply because of their roots or relatively young age? To reserve the word "religion" only for systems of belief well-known in the Western world, and to label as "sects" all other organizations that are based on or incorporate aspects of these "religions," seems an ethnocentric proposal. After all, although Christianity clearly developed from Judaism, and borrows some of its texts and history, it is not commonly defined as a "sect"; similarly, other systems of belief with internal integrity, and which do not recognize a church/sect relationship with another religion, deserve a word that designates them appropriately.

The debate over whether Christianity has ever had a major following in Japan depends on what you call "major." Estimates for the peak Christian population in Japan range from 150,000 to 300,000; estimates for the population at this time (the turn of the 17th century) range from 7 million to 18 million. We are therefore speaking of at most four percent of the population. The immense political and social impact of Christianity, of course, was disproportionate to its size. That story, however, requires much more space than I could give it, and certainly more than I have here.

Feedback, friendly & frank

In issue No. 47, we tried an experiment with our presentation of the manga, using Kono Hito ni Kakero *as a guinea pig. Following the logic that beginners might prefer to read the manga in translation before tackling the Japanese, we put the English translation in the balloons of the manga itself. The original Japanese was reproduced on the side. We asked for your comments, and you were not shy about sending them in:*

I vote against the English-in-the Bubble format. My goal remains the original one of *Mangajin*: to be able to read manga in its native format. As such, I always attempt to read the original manga first and cross-reference to the text/explanation second. The idea that one would be able to imagine what the Japanese should have been is frankly a bit lame—anyone at that incredible level

(continued on page 89)

bloopers

Thanks for the disgusting meal

My friend Yoshio was studying economics at a university in California. One day one of his professors invited him to his house for dinner. Upon entering his professor's house that evening, Yoshio saw a table full of food laid out buffet-style, so he wanted to express his delight. He had just learned the words "yum" and "yuck," and he knew that one was for good food, the other for bad food. But which was which? He couldn't remember, but somehow "yuck" seemed to him a more pleasant word than "yum." So he walked up to the table and said, "Oh, yuck!"

Fortunately, no harm was done. Sensing that he'd made a mistake, Yoshio told his host that the food looked delicious. He was forgiven and offered some "yucky" food.

IVER TORIKIAN
Kobe, Japan

Denwa debacle

After two years of college dorm life, I got my own apartment downtown. My own car, my own TV, my own phone . . . I was enjoying my independence.

I also got an answering machine. When I recorded the message, I was nervous but didn't ask anyone what I should say. I had lived in America for two years, so I thought I knew the typical phrases people use for their messages.

One evening three months later, my boyfriend surprised me by suddenly saying, "Your message on the answering machine sounds cute."

Cute? Why? What's wrong with this message? "Thank you for calling. This is Emiko's apartment. I'm not available right now, please leave the message and I'll get you back as soon as I can."

The moment I found out the difference between "I'll get back to you" and "I'll get you back" was a true moment that "*Ana ga attara hairitakatta!!!*" (I wanted to hide in a hole to escape from total embarrassment.)

EMIKO NAGANO
Utica, NY

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Long-time readers of Brand News may have noticed that three particular kinds of wordplay occur over and over in Japanese advertisements—kanji/kana substitution, *gairaigo* (外来語, "imported word") combinations, and word overlapping. Each of the ads below represents one of these types. Of course there are other ways to pun in Japanese, but if you know these you'll be able to decipher a surprising number of Japanese ads.

背の美

Senobi

The Beauty of a Straight Back

In kanji/kana substitution, a word or phrase is altered—and thereby given a new or dual meaning—by replacing one or more kana or kanji with homophonous characters. *Senobi*, the product name of this lumbar pillow, is normally written 背伸び (literally, "back-lengthening") to give the meaning "stretching tall/straightening one's back." Here, 背 (*se*, "back") remains the same, but the 伸 (*no*) of 伸び (*nobi*, "lengthening") is replaced with the homophonous hiragana の, while the び (*bi*) is replaced with the homophonous kanji 美 ("beauty"), creating a second meaning: "the back's beauty." The implication, of course, is that a straightened back is a beautiful back.

湯らっくす

Yurakkusu

Hot Spring Relaxing

Gairaigo combinations take advantage of the absorption of foreign words into Japanese via katakana. Because foreign words are given a Japanese sound, they can be easily combined in part or whole with native Japanese words and sounds—providing for infinite wordplay possibilities. In this example—the name of a hot springs resort—the latter part of the Japanese rendering of "relax" (*rakkusu,* from *rirakkusu*) combines with the kanji 湯 (*yu*, "hot water/hot springs") to create the word *yurakkusu*. This is a more effective wordplay than it might seem, since the Japanese ear will instantly associate the sound *rakkusu* with "relax" and will then associate "relax" with "hot springs." (Incidentally, the writing of *rakkusu* in hiragana here rather than katakana is a stylistic choice, probably made because hiragana has a softer, more "relaxing" feel than katakana.)

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a *Mangajin* T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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おいしいたけ

Oishiitake

Tasty Mushrooms

Word overlapping is like kanji/kana substitution in that it takes advantage of the fact that there are a limited number of sounds in the Japanese language—only the play is strictly auditory rather than visual. This example, a brand of flavored mushrooms, is rather straightforward. *Oishii* (おいしい) means "tasty/delicious" and *shiitake* (しいたけ), of course, is a type of mushroom, so *Oishiitake* is "delicious *shiitake* mushrooms."

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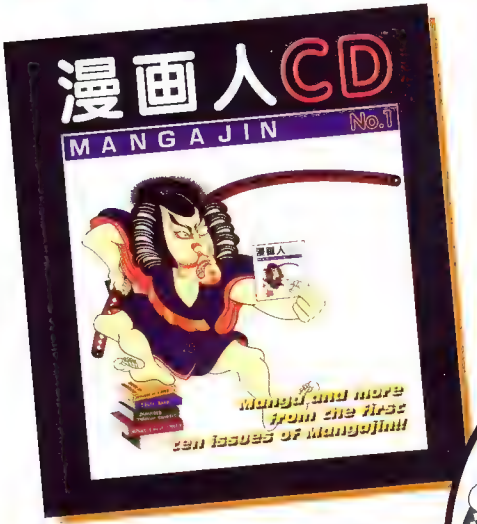
Mangajin is now on CD-ROM!



Mangajin's new CD-ROM includes your favorite manga from the first 10 issues of *Mangajin* with translations, notes and digitized voice recordings in English and Japanese from:

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System Requirements

Mac/Power Mac: 13" or larger color/grayscale monitor. System 7.0 or later. 4.5MB RAM. 68030 CPU (68040 recommended). CD-ROM drive (double speed recommended). [Accelerated for Power Macintosh]

Windows: Windows 3.1 or later. 386/50MHz CPU or better (486 recommended) 640x480 8-bit color monitor. Sound card. Mouse. 4.5 MB free RAM.

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Standing Tall

A Native Son Makes Japan Proud

by T.R. Reid

Washington Post ***correspondent T.R. Reid reports on Nomo fever in Japan, where the baseball star embodies a long-held dream come true.***

For an American baseball fan, watching an LA Dodgers game is simplicity itself: you pop a brew, plop into the Barcalounger, and power up the tube. For Japanese fans, however, catching the games requires sterner stuff.

Gathering on the sidewalk outside train stations and major shopping districts on muggy summer mornings (US games

• Barcalounger = バーカラウンジャー（安楽椅子のブランドネーム） *Bākaraunjā (anraku-isu no burando nēmu)* • plop into the Barcalounger = 安楽椅子にドスンと座り込む *anraku-isu ni dosun to suwari-komu* • muggy = 蒸し暑い *mushiatsu*

In His Own Words . . .

As Nomo Hideo's interpreter at the All-Star game, Kent Brown was thrown into the fire—and burned. But he says he'd do it all over again.

Imagine being given the chance to spend time with a very famous person whom you personally admire. The only hitch is, he doesn't speak English and you have to interpret for him on live TV. Moreover, you're not completely bilingual. And you have no real interpreting experience to speak of.

Do you take the job?

It's a rather unlikely scenario, and yet it happened to Kent Brown, who agreed to interpret for baseball star Nomo Hideo at July's All-Star game in Dallas. Brown, a former insurance broker in LA, went to Japan in 1991, speaking no Japanese, and taught English for four years. He took Japanese lessons while in Japan, but he is a self-proclaimed nikyu ("level 2") speaker, and had never interpreted formally until the All-Star game.

After his stint with Nomo, which involved televised press conferences and a TV interview in the dugout during the game, Brown was skewered by various members of the public and the media for what was perceived by many to be overly loose translations and even outright mistakes. But he stands firmly by his interpreting.

Here, in his own words, is his story.

Mangajin: *How did you become the interpreter for Nomo at the All-Star game?*

Brown: The story as I understand it is this. The Dodgers, of course, have a regular interpreter for Mr. Nomo, and that man is Michael Okamura. I think he's about 28, a very nice young man, very articulate, but clearly a Japanese speaker. English is his second language. And apparently the American press has been looking for a little bit more than the terse interpretations he has been giving.

When Mr. Okamura was told that not only had Mr. Nomo been chosen to be on the All-Star team, but he was also going to be the starting pitcher, meaning that the press conference would change from a format of 100 to 150 to about 1,200 people, with, you know, worldwide exposure—Japanese press, South American press, European press—Mr. Okamura politely declined to participate. He did not want to be in that kind of a format. And apparently, he declined on Friday, prior to the All-Star game. The game was on Tuesday.

So of course the Major League Baseball people were in a large panic to try to find a substitute for Mr. Okamura for the events he didn't want to participate in—namely the press conferences and the TV interview in the dugout. And in the Dallas/Fort Worth area, Japanese speakers are somewhat at a premium. And even if there are Japanese speakers, to add the background of having some baseball understanding as well as being able to face a rather large audience . . . it was a little difficult to find someone who could fill those shoes.

So they started rooting around and ended up calling the Japan-America Society here in Dallas, who told them, "Oh, you should call Kent Brown." I'm driving around in my van, not knowing any of this, and my mobile phone rings and it's Major League Baseball. I thought it was a joke. I said, "You gotta be kidding. Who is this, really?" And they said, "No, you don't understand. We're in a very serious situation and we've gotta have somebody to help us out and help us out immediately." I was born and raised in Los Angeles and so of course I'm a Dodgers fan, and Mr. Nomo is an Osaka native, and I had just been there for four years . . . so it seemed like a match.

Major League Baseball works with Dentsu, the advertis-

• hitch = 引っかかるところ／障害 *hikkakaru tokoro/shōgai* • stint = 割り当てられた仕事／一仕事 *wariaterareta shigoto/hitoshigoto* • skewer = 串刺しにする／鋭く批判する *kushizashi ni suru/surudoku hihan suru* • articulate *(adj.)* = 自在に表現できる *jizai ni hyogen dekiru* • root around = 探し回る *sagashimawaru*

be some second-guessing. I knew that going in.

M: *Do you think it was the same amount of second-guessing that any interpreter would have gotten?*

B: Well, to be fair, Mr. Okamura has received some complaints even from NHK. So yeah, I guess it kind of goes with the territory. I mean, I wasn't going to be perfect and I didn't expect to be, honestly. But considering my background and the amount of time I had to prepare, I'm comfortable with the job I did.

M: *"Considering your background" usually has something to do with whether you choose to take a job, doesn't it?*

B: Yeah.

M: *If you were teaching a class on interpreting, would you advise people at your level to take this kind of assignment?*

B: Oh boy, that's a good question [laughs]. You know, I think at issue here is not so much your ability to speak Japanese or understand it. It is rather your ability to articulate the content of the language in a format that clearly involves a lot of pressure, like a press conference, with TV cameras and a time frame, when you've got to do it rather quickly. I think that was the reason that I was comfortable doing it, more so than my knowledge of Japanese. And then again, the Japanese speakers from Dentsu said I was OK, and I figured if anybody was going to catch a flaw, or a certain ability deficiency, it would be these people. I relied on them to pass me as much as Major League Baseball did.

M: *Have you gotten any positive feedback?*

B: Yeah, I will say that I was approached by at least one major league baseball team that anticipates having more of this situation occur in the future.

M: *Is that right?*

B: Yeah, yeah. And that was very gratifying. Major League Baseball wrote me a very kind letter that said they were very pleased with my work, and I have responded to the *Los Angeles Times*—which *again* published a letter from an angry viewer about a week ago—saying, "Look, I understand there may be some concern about my work but I'm going to stand by it, because Japanese contains a lot of nuance, and I articulated it," which people may feel is out of line. I think that I . . . I *hopefully* rather . . . gave another side to a man who was very complex but very reserved. I think the American people needed that and I guess that was kind of a path that I took.

M: *That's interesting.*

B: Well, for example, Mr. Nomo is very . . . he's compartmentalized. He behaves like a *rikishi* [sumo wrestler]—you know, referring to just a couple of words that might indicate a feeling. He was asked, for example, "How do

• articulate *(v.)* = 明確に表現する *meikaku ni hyōgen suru* • figure = 推し量る／判断する *oshihakaru/handan suru* • compartmentalized = （ここでは）型にはまっている／（一般には）部門に分ける *(koko de wa) kata ni hamatte iru/(ippan ni wa) bumon ni wakeru*

you feel about the pressure on you of bringing American baseball back to popularity after the strike? Does it bother you to think that you may be the sole figure responsible for doing this?" He said two sentences that basically involve, "I really haven't thought much about it because it

(continued on page 56)

A Rookie Mistake

The Infamous Dugout Interview

(With all due respect to Mr. Brown, who was under the gun in an extremely challenging situation, we would like our readers to understand that his Japanese contains grammatical errors and awkward constructions in addition to pronunciation mistakes. Our translations are as accurate as possible given the circumstances. Eds.)

Lesley Visser: Hideo, what was the experience of being out there with your teammates, and was this much more than you expected when you signed on with the Dodgers?

Brown: *Konya no toki wa, anō, taiken wa dō deshita ka?* [How was your experience tonight?]

Nomo: *Mā, konya janakute, kinō kara mō zutto tanoshiku yattemasu.* [Well, not just tonight, but since yesterday it's been great fun.]

B: Not only tonight, but last night, it was a wonderful experience.

V: Quite a special experience. Well you worked with . . . People have said you're reminiscent of Luis Tiant. In fact you worked with him in spring training. What was the biggest adjustment for you both on and off the field?

B: *Luis Tiant no senshu to issho ni renshū shimashita desu ne. Sō shitara ne, anō, ichiban ōkina kuwari koto wa nan deshō ka.* [You've practiced with the player Luis Tiant, correct? Having done that, umm, what is your biggest change/fear?]

N: *Kowai koto?* [Fear?]

B: *Nagerikata ni.* [In your pitching style.]

N: *E? Nageru koto de?* [Huh? Regarding pitching?]

B: *Tōkyū suru koto de.* [Regarding pitching.]

N: *Kowai koto nai desu. Tanoshii desu.* [I don't find it scary at all. I'm enjoying myself.]

B: No change at all. It's the same as always.

V: It is? Well, pretty impressive.
[Turns to camera] He says it's just this hot in Osaka, Al!

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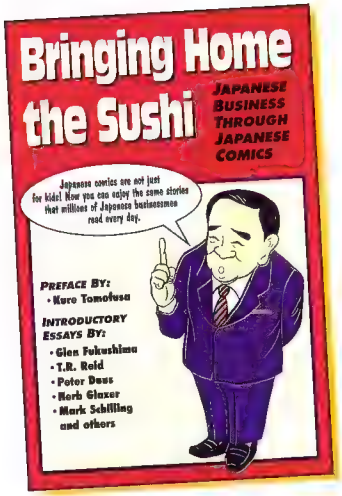
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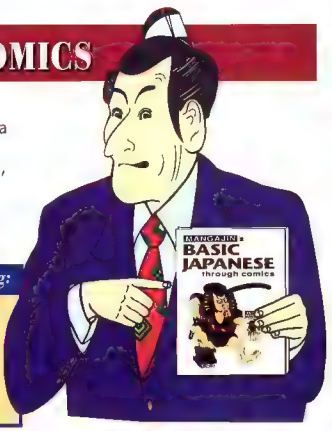

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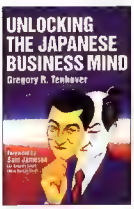

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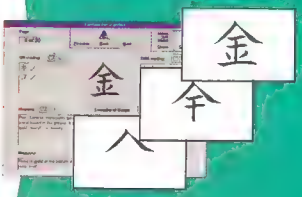

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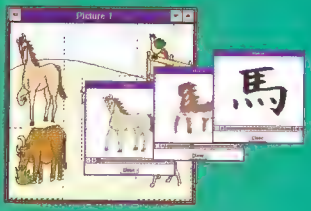

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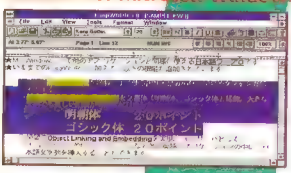

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memorization routine. This can include a combination of flashcards, *genkō yōshi*, and written repetition. *Genkō yōshi*, the graph paper-like sheets used for handwritten reports in Japan, are helpful in that they force you to concentrate on character balance when you write.

No matter what your method, mastering kanji means just one thing: practice. Once you've memorized the first 100 to 200 characters, the best thing to do is to begin reading Japanese children's books. The grammar will be simple, the vocabulary limited, and the script primarily kana and simple kanji. A series like *Kodansha Nihongo Folktales* is especially useful because it contains basic English translations and cultural notes.

A Lot Between the Covers

Japanese magazines are another surprisingly effective study tool for students at almost any level, including beginners, since the majority of Japanese advertisements consist almost solely of imported words in katakana. Use the photos or illustrations in the ads as clues, and try to decipher the strange semi-English words being used to sell everything from fashion to household cleaning products.

If you've already conquered a fair number of kanji, buy a magazine that focuses on a subject you're interested in (sports, fashion, photography, etc.) and use it to learn vocabulary in this field. If it's a subject you know well, you'll find that your knowledge and limited Japanese will carry you far. (Readers of *Mangajin* already know how useful the magazine method can be. There are also several bilingual magazines, including *Hiragana Times* and a new publication called *Turn*, that can make magazine reading a learning experience.)

Kid's Stuff

There is a lot to be said for learning a language the way children do. Japan, a notoriously study-intensive country, has a multitude of kanji drillbooks and study guides available for its youngsters.

There are several excellent drillbook series, the most well known being the one created by Kumon, the "cram school" kings. The series is broken down by grade, so you can find the level that suits your current abilities and work your way through the entire series. In the first-grade kanji book, to give an example, students are drilled on 80 characters through a combination of quizzes, games, and writing-practice exercises. The answers appear in the back of the book, so you can check your own work.

Making Progress?

Once you've spent some time studying on your own, you may begin to wonder where you stand. A good diagnostic tool is the Japanese Language Proficiency Test. The test, which is administered in Los Angeles, Chicago, New York, and Vancouver, covers grammar, vocabulary, reading comprehension, kanji recognition, and listening comprehension.

Even if you don't want to take the test, just going through the preparation books can help you polish your skills in these areas, and also give you a good feel for your various strengths and weaknesses. If you do decide to take the test, and pass level one, you are ready to enter a Japanese university!

Karen Yahara is the owner of Sasuga Japanese Bookstore in Boston, Mass.

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Power Japanese and Dynamic Japanese

DOUGLAS HORN reviews two multimedia language-learning programs

Multimedia computing offers students of all ages a new avenue in education. There have long been study-at-home courses, often involving books, recordings, and video tapes. What multimedia computing adds to this is the ability to combine text, audio, and video with student interaction and monitoring—all at a relatively inexpensive price.

Power Japanese (BayWare, Inc., of San Mateo, Calif.) and Dynamic Japanese (DynED International of Foster City, Calif.) are two multimedia programs which promise to teach students Japanese. The companies that created these programs are located just a few miles from each other, but their approaches to learning Japanese couldn't be further apart. Both programs have their merits; which one to choose depends on how one prefers to learn.

Power Japanese

Power Japanese runs in Microsoft Windows 3.1 and higher. It takes the pop-up book approach to multimedia, presenting students with four books of several pages each. On each page are various activities and exercises designed to improve comprehension or retention of the lesson being taught. For example, when Power Japanese teaches new hiragana characters, it shows students how to draw each one, then offers a spoken pronunciation.

Power Japanese focuses on bringing a student who knows no Japanese words other than "Sony" and "Toyota" to a basic level of comprehension. In terms of traditional Japanese courses, the program covers about the same amount of material as a first-quarter, college-level course. When students have completed it, they should know all the hiragana and katakana, as well as how to use Japanese particles, verb endings, and other grammatical structures in simple sentences.

Power Japanese includes a hiragana and katakana penmanship workbook, a learner's dictionary, and flashcards—all of which help extend the program's lessons beyond the computer screen. Also included is a hiragana/katakana word processor, along with a special customer service feature few software programs offer: when students have completed their lessons in Power Japanese, they are invited to use the kana editor to write Japanese letters to BayWare, to which the company promises to reply in Japanese. Another token of BayWare's consideration for their customers is a bi-weekly, bilingual postcard sent to registered users to ensure they get to read *some* Japanese on a regular basis.

Half the program is dedicated to teaching the Japanese hiragana and katakana syllabaries. These lessons consist of animated drawings of each character, which students are encouraged to practice in the enclosed workbook. Pronunciation examples are also available for each character. After each new line of characters has been memorized, Power Japanese reinforces these lessons with drills and quizzes. Throughout the program are messages of encouragement and explanation, helping students to understand what they are learning and why.

The second half of the Power Japanese program is dedicated to grammar, vocabulary, and cultural considerations. The main drawback of this section is that it does not offer the student enough opportunities to hear spoken Japanese. There are mini-dialogs throughout the program, but they are shorter and more scarce than they should be. While the program helps students tackle the basics of Japanese, it does not give them an ear for the language.

Dynamic Japanese

Dynamic Japanese is available for DOS, Windows, and Mac platforms. As mentioned above, it takes a very different approach from Power Japanese. Most importantly, this program presents the student with spoken Japanese from square one. At any time, students may choose to repeat the last Japanese phrase, see it written in Japanese, or even hear its English equivalent, although the program is primarily a spoken Japanese environment.

Though Dynamic Japanese includes no practice booklets and a minimal study guide, animation and colorful pictures are provided to supplement the Japanese phrases and dialogs. Twelve lessons on two CD-ROMs introduce students to various people and situations. Along the way, the program asks questions based on the current dialog. This feature helps students maintain attention, and ensures

that they don't get too far ahead of themselves.

Where Power Japanese spends much of its time teaching Japanese kana, Dynamic Japanese focuses on the spoken language—but it does provide on-line glossaries for students to study kana at their own pace. In terms of traditional Japanese courses, Dynamic Japanese covers the oral and grammatical portions of first-quarter introductory Japanese, and makes some progress into the next course.

This Japanese immersion makes Dynamic Japanese more difficult in the beginning, but more fulfilling by the end, since by the time students complete the program, they should be used to hearing and understanding Japanese. Listening to the language as it is spoken is probably the single most important aspect of learning to speak it effectively.

Dynamic Japanese also interjects various written phrases throughout its lessons, which give students a chance to gain some reading skills, but the program does not give the detailed explanations of grammar and structure that Power Japanese does. Still, there are two exercise modules that offer very good practice at dealing with written Japanese. The first is called "fill-ins." In it, students select the proper words (usually nouns, verbs, and particles) to complete sentences. The second exercise is dictation, in which a phrase is spoken and students must choose Japanese words to assemble that sentence. While these drills help bolster understanding of written Japanese, they never depart from their base in the spoken language.

Recommendation

Power Japanese and Dynamic Japanese are both good programs for getting a start in Japanese. Neither, of course, is a complete solution to learning the language. I prefer Dynamic Japanese for its immersion approach, which I believe will carry students further in the long run. But more important is what the student wishes to learn. Those students interested in concentrating on hiragana, katakana, and basic grammar will enjoy Power Japanese. Those who prefer to learn the spoken language will have success with Dynamic Japanese. And those with the time, money, and determination might just want to use both.

Douglas Horn is a freelance writer living in Seattle. His first novel, Moves, *has just been published by Royal Fireworks Press.*

Power Japanese version 2.0
Requires: 386 or better CPU; 4MB RAM; VGA graphics; Windows 3.1; MPC-compatible sound card. Available on 3.5" floppy disks or CD ROM. Price: $278 (retail:$165-$199).

BayWare, Inc.
P.O. Box 5554
San Mateo, CA 94402
tel. 415-286-4480 / fax 415-578-1884

Dynamic Japanese
Requires: 386 or better CPU (Mac: System 7.0 or greater; 2.5MB application RAM); SVGA graphics; CD-ROM drive; mouse. Price: $350

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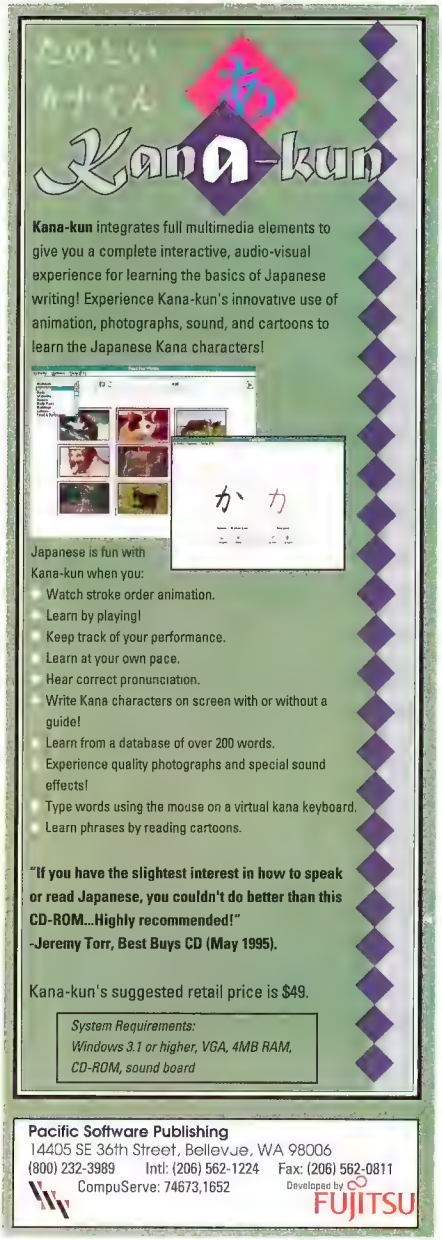
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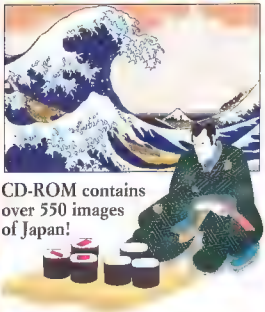

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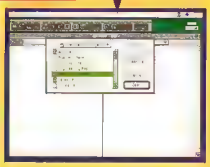

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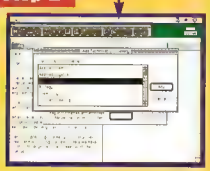
Step 2



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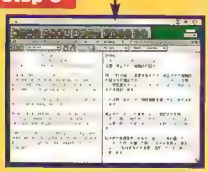
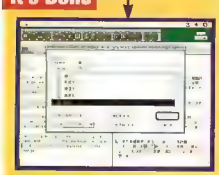
Step 3



Choose the "Translate" command from the Translate menu.

It's Done



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対訳 Bilingual Translation Format
TAIYAKU

"The Wallet"

performed by Tatekawa Danshi
translated by Ian MacDougall

Rakugoka Tatekawa Danshi

Our *taiyaku* selection is excerpted from a *rakugo* story called "The Wallet" (紙入れ, *kamiire*) as performed by famed *rakugo* artist Tatekawa Danshi.

Rakugo (落語) is a form of comedic storytelling in which the performer, or *rakugoka* (落語家), sits alone before his audience on a *zabuton* cushion, usually dressed in kimono, with only a folding fan and a small towel to use as props. The stories told are taken from a limited repertory created centuries ago, so the plot and even the punchline are often already known to the audience. What matters most, therefore, is the *rakugoka*'s performance—his facial expressions, his sound effects, his comic timing, and, most importantly, his rapport with the audience.

Danshi's exceptional abilities in all of these areas have made him the most popular *rakugoka* performing in Japan today. He got his start in 1952, at age 16, studying under the famous *rakugoka* Yanagiya Kosan V. As his talents ripened and his fame grew, he was eventually awarded the stage name Tatekawa Danshi V (his real name is Matsuoka Katsuyoshi). The talented *rakugoka* went on from there to become a common figure on stage and screen. In 1971, he parlayed his fame into a political career, holding a seat in the Diet for seven years (an experience echoed by one of his former students, comedian Yokoyama Knock, who was recently elected Governor of Osaka).

Danshi's independent spirit and outspoken manner have also won him some repute. In 1983, he parted ways with the powerful Rakugo Association, of which he was a former director, to set up his own school of *rakugo*. He continues to teach there and at various other schools today, training future stars of Japanese comedy.

The story so far:

The following excerpt of "The Wallet" is reprinted from a newly released English-subtitled video called *Danshi!* In performance, Danshi provides the voices of all the characters, including himself as narrator. In typical *rakugoka* fashion, he delivers the dialog at lightning-fast speed, creating a tension that builds and builds until it is finally released with the punchline, known as the "drop" (the *raku* in *rakugo* means "drop").

"The Wallet" is a classic tale of adultery, involving a somewhat neglectful husband, his strong-willed wife, and their young friend, Shinkichi, who is writing a book under the husband's guidance and meanwhile rather guiltily sleeping with his wife.

Shinkichi shows up at the couple's house one night while the husband is out of town, having received a letter from the wife begging him to come over while the coast is clear. Upon arrival, he expresses remorse over the betrayal of his mentor and a deep fear of discovery, but the wife brushes aside his concerns and serves him an aphrodisiacal meal of raw eggs and steamed eel.

One thing leads to another, until, mid-seduction, the husband unexpectedly arrives home. The wife quickly goes to distract him while the maid ushers a panicked and bewildered Shinkichi out the back way. Our selection picks up with Shinkichi trying to get his bearings after having just escaped the house.

About the translation:

For the sake of language learning, *Mangajin* usually uses fairly literal translations of Japanese, sometimes at the expense of smooth-sounding English. This time, however, we felt it was more important to capture the spirit of the original than to try to match words and phrases. Below is Ian MacDougall's translation of "The Wallet," excerpted from the book that accompanies the aforementioned video. It is a loose translation—indeed, it sometimes goes off on its own tangents—but we believe it does an excellent job of maintaining the style of the original spoken performance.

Shinkichi: "What a relief!
I knew that was going to happen. I told her it would!
I told her!
And she gets mad . . .
. . . anyway, it's finished.
She won't want to try that again now.
Yeah, the Gods were with me tonight.
Anyway, it had to end sometime.
Sneaking out the back way. . .
Good thing the maid was there to show me out.
Got my sandals, got the right clothes . . .
. . . tobacco box . . .
. . . wallet . . .
Huh? Oh, no!
I left my wallet back there!
I forgot that wallet!
I left it by the damn futon!
The wallet her husband gave me!
And her letter's still in it!
The one inviting me over!

新吉：「うーん、よかったよ。
ね、だから、だからこういうことがあるからよそうって俺言ったんだ、ねっ。
それを言ったんだよ。
なのに、おかみさんあんなこと言って
だけどもう、もう大丈夫だよ。
もうおかみさんもね、これで懲りて言わないと思うよ。あー、よかった、よかった、ねっ。
うん、天が助けてくれた。あー、そうだよ。
いつまでも続いて良くなるわけはないんだ、うん
向こうへすっと抜けて、
気が利いてら、ねっ、女中さんが回してくれたんだ、うん。
ちゃんと下駄ね、履き物間違ってねえしね、うん。
えー、タバコ入れあるしな。
懐には紙. . .。
あれ？　あっ！
いけねえ！紙入れ忘れた、あそこへ。
しまった。しまった、しまった、弱ったな。
あの紙入れ、　ああ、枕元だ　えっ？
あれ、　あそこの旦那にもらった紙入れだ！
あん中におかみさんの手紙が入ってんだ。
今晩旦那が帰って来ないから泊まりに来いって書いてある。

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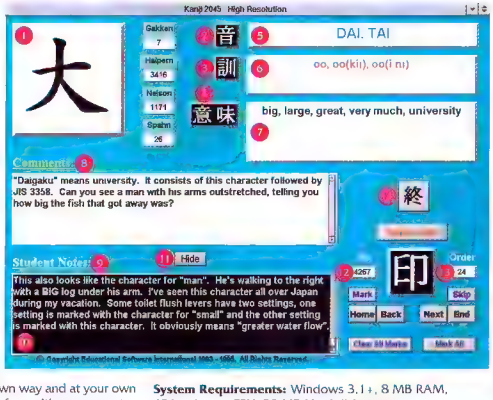
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big, large, great, very much, university
Comments
"Daigaku" means university. It consists of this character followed by JIS 3358. Can you see a man with his arms outstretched, telling you how big the fish that got away was?
終
Student Notes
Hide
This also looks like the character for "man". He's walking to the right with a BIG log under his arm. I've seen this character all over Japan during my vacation. Some toilet flush levers have two settings, one setting is marked with the character for "small" and the other setting is marked with this character. It obviously means "greater water flow".
印
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14. Click this button to quit the program.

System Requirements: Windows 3.1+, 8 MB RAM, 486 or better CPU, 30 MB Hard disk space.
Order Information: KANJI 2045 is only $199 and is shipped free anywhere in the world. Place your order now! Educational Software International, 272 Kalalau St., Honolulu, Hawaii, USA 96825. Ph: 808-396-1161/Fax: 808-396-9231.

I'm dead.
As soon as he reads it . . .
I'll run away.
I'll run all night.
That'll take me clear out of Japan.
Yeah, but on the other hand . . .
. . . it'd be a waste if I ran and he never read the letter.
They'll say, 'Where's Shinkichi these days?'
'I don't know,' and that's where it'll stop.
Tomorrow I'll go check things out.
If he says, 'You bastard!'. . .
. . . I'll say 'sorry!' and run like hell.
That's the best thing.
I'll apologize . . .
admit I was wrong . . .
. . . then run. That's best.
But still not good.
Maybe I should go home and sleep."

Danshi: He tosses around, has weird dreams, wakes up . . .

Shinkichi: "Oh, I can't sleep.
How did I get in this mess?"

あー、もうダメだ。
読まれたらもうおしまい。あー、もうダメだ
あー、逃げよう。とにかく逃げよう。
一晩中駆けよう。
一晩中駆ければ、ことによったら日本から離れるかもしれねえからな。
うーん、だけどな。
だけど見つかってねえのに、いなくなってもしょうがねえだろうな。
『新吉の奴、近頃いねえけどどうしたの？』
『さあ、知りませんねえ』なんてそれっきりか？
おもしろくねえな。明日行ってみようかな。
とにかく、行ってみて、向こうで、『この野郎！』って言われたら
『すみません』って言って逃げちゃおうかな
その方がいいや、
すみませんってことは間違ってたってことを向こうに言うんだから。
悪かったという事を言って、
に一、逃げる事は非常にいい事だ
あんまりよくないけどね。
ああ、うちに帰っても寝られるかねえ」

談志: やっと、とろとろっとすると、妙な夢見てうなされて、目が覚める。

新吉: 「あー、あー、あー、寝らんねえや、これは。
なんでこんな事になっちゃた」

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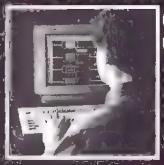

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The Mangajin Holiday CATALOG

Great Gift Ideas

Spirit and Symbol: The Japanese New Year by R. M. Brandon & B. B. Stephan
The first publication in English to present a comprehensive survey of the fascinating customs and art forms that mark Japan's most important holiday celebration. Richly illustrated with more than 170 color photographs. 144 pages, oversized softcover. **$20, subscriber price $18**

Practical Japanese Cooking by Shizuo Tsuji and Koichiro Hata
Sukiyaki, yakitori, sushi—even the lowly rice ball—they're all here in the book that takes Japanese cuisine out of expensive restaurants and into the home. All recipes are authentic, practical, and lavishly illustrated in color. Preparation techniques, too, are presented using color photos and carefully explained. Only ingredients that are available in Western supermarkets and Asian food shops are used. 151 pages, oversized hardcover. **$29, subscriber price $26**

Rural Japan: Radiance of the Ordinary photos & text by Linda Butler
The 57 duotone photos in this volume transport the reader to the farmlands, mountain villages, and fishing communities of rural Japan. The images reflect the quiet beauty and rich textures of country life. In the text, the photographer recalls her journey through Japan, including the story behind the striking image of *daikon* radishes that graces the cover of her book. 110 pages, oversize softcover. **$24.95, subscriber price $22.45**

Quick & Easy Origami Christmas Kit *(not pictured)* ☆ ***New!*** ☆ by Toshie Takahama
The title says it all! Includes 62-page full-color book with easy-to-follow instructions and 3 packs of special origami papers in 6 eye-catching colors. **$13.95, subscriber price $12.50**

The Moon Princess / The Inch-High Samurai by Ralph McCarthy
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Japanese Jive by Caroline McKeldin
English is widely used in Japanese product names and packaging, often with hilarious or baffling results. This light-hearted collection of odd products (His 'n' Her potato chips) and goofy brand names (Crunky Kids chocolate, Black Black chewing gum) will leave them laughing. 80 pages, softcover. **$9.95, subscriber price $8.95**

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A cartoon collection observing the strange habits of Japan's foreign community (*gaijin*) from the *Japan Times* newspaper. This book presents more than 100 of Ernst's cartoons, along with commentary in Japanese, making it a great gift for both *gaijin* and *Nihonjin* (Japanese). 112 pages, hardcover
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Sing along to a tape of 11 Japanese hits—including the ubiquitous "Kanpai"—while expanding your knowledge of Japanese with an accompanying lyric book. Songs are presented in kanji & kana, romaji, and in English translation. Even if you hate karaoke, you'll love this unusual approach to language learning. Book is 144 pages, softcover, with 50-minute cassette tape. **$25, subscriber price $22.50**

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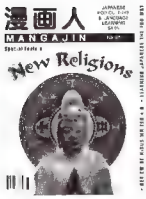

Back Issues of *Mangajin* magazine

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(Regular price $4.95 each. Offer expires December 31, 1995)

#6: Profile of manga artist Matsumoto Reiji; *Ginga Tetsudō 999* (1), *Dai-Tōkyō, Pocket Story.*

#10: Japanese movies on video; Sex & violence in manga; *Dai-Tōkyō, Ginga Tetsudō* (5).

#16: Getting around the high cost of sushi; Racial stereotypes in manga; *Oishinbo, Bono Bono.*

#17: Tezuka Osamu, Japan's "God of Manga"; Baby Talk; *The Phoenix, Oishinbo* (2).

#18: The corporate warrior; Business books; *Eigyō Tenteko Nisshi* (1), *The Phoenix* (2), *Oishinbo* (3).

#19: Interviews with pro translators; *Eigyō Tenteko Nisshi* (2), *The Phoenix* (3).

#20: Language learning issue; *Ningen Kōsaten, What's Michael.*

#21: Tonic *eiyō* drinks: salaryman's secret weapon?; *Ningen Kōsaten* (2), *Yūyake no Uta.*

#24: Bars, cabarets, and the "water trade"; *Fūryū Manga: Odaiji ni, What's Michael.*

#25: Sake special; The "Japanification" of American fast food; *Bar Lemon Hart, Obatarian.*

#26: Interview with Tokyo journalist Sam Jameson; Outrageous Japanese; A Taste of Culture; *Beranmei Tōchan, Manga Business Manners, Yawara!* (1), *Dai Tōkyō.*

#27: Japan's wedding industry; Outrageous Japanese: ridiculing physical appearance; *Yawara!* (2), *Manga Business Manners, Beranmei Tōchan, Dai Tōkyō, Obatarian.*

#28: Japan's vending machines; Japanese for PCs; *Kachō Shima Kōsaku* (1), *Katsushika Q.*

#29: *This issue is sold out, but reprints of #29's comprehensive list of non-educational Japanese software programs are available for $5 each, or $3 for subscribers.*

#34: Pachinko, Japan's national pastime; Taste of Culture: women's magazines; *O-Jama Shimasu, Warau Serusuman (2), Naniwa Kin'yūdō* (1), *Dai Tōkyō.*

#35: Fortune-telling in Japan; *Arerugen, Naniwa Kin'yūdo* (2), *Dai Tōkyō, Furiten-kun, Obatarian.*

#36: Japanese pop music—a beginner's guide; *Naniwa Kin'yūdō* (3), *Crayon Shin-chan.*

#37: Beer update: what's brewing in Japan; *Warau Sērusuman (2), Maboroshi no Futsū Shōjo.*

#38: The Japanese movie industry in transition; *Yūyake no Uta, Maboroshi no Futsū Shōjo (2).*

#39: Computer Assisted Language Learning (CALL) programs: a complete list; *Shoot!* (soccer).

#40: Japanese ghosts; Teaching English in Japan; *Garcia-kun, Hyaku Monogatari* (ghost story).

#41: Blood types: Japan's answer to "What's your sign?"; *After Zero (1), Fancy Dance.*

#43: Portrayal of foreigners in manga; *Torishimariyaku Hira Namijirō, After Zero (conclusion).*

#44: Eating on the run in Japan; Japan on the Internet; *Torishimariyaku Hira Namijirō (2).*

#45: Japanese late-nite TV; Babel translation winner; *Torishimariyaku Hira Namijirō (3).*

#46: Traveling cheap in Japan; Best guidebooks; Travel CD-ROMs; *Torishimariyaku Hira Namijirō (conclusion), Living Game (1), Salaryman Senka, Tanaka-kun, OL Reiko-san*

#47: New religions in Japan; Summer study fun; Taiyaku: War ends for creator of Fuku-chan; introduction of *Garfield*; *Living Game (2), Kono Hito ni Kakero (1), Ningen Kōsaten (1).*

#48: Karaoke in the 21st Century; Sony Data Discman review; *Living Game (conclusion), Kono Hito ni Kakero (2), Ningen Kōsaten (2).*

Japanese Holiday Postcards

☆ *New!* ☆

Holiday greetings with a Japanese twist! New Year's is the biggest holiday in Japan, and *nengajo* (New Year's greeting cards) are an important part of the celebration. How important are they? Every year *billions* of nengajō are delivered on the morning of January 1, by an army of part-timers hired by the post office just for the occasion. The cards bear tidings of good fortune in the new year that appeal to all cultures.

Cards will be available after November 17. Order now and we will mail them to you at that time.

According to the *jūni-shi*, the Chinese zodiac (also used in Japan), 1996 is the Year of the Rat/Mouse (both are the same in Japanese: *nezumi*). Before long, images of mice will appear all over Japan in New Year's-related decorations, advertisements, stamps—and greeting cards. The kanji for "rat/mouse" on the *jūni-shi* is 子, pronounced *ne*. This character is incorporated into many holiday card designs, and appears in both of our nengajō selections here

Holiday Card A: White card with red print surrounding black and grey mouse. With the greeting "*Kinga Shinnen*." Mouse has small "*ne*" written on it. Space for your own message or signature at the bottom. Size approx. 5¾' x 4 . Package of ten postcards: **$5.00, subscriber price $4.50**

Japanese text appearing on Holiday Card A:

謹	賀	新	年	子
Kin	*ga*	*Shin*	*nen*	*Ne*
respectful	congratulations	new	year	rat/mouse

Holiday Card A

Holiday Card B: White card with black print centered around a red block. Contains the greeting "*Kinga Shinnen*" in large print on the right with a large calligraphy "*Ne*" in the center (and a little mouse attached to the crossbar). The traditional date appears on the left. Space for your own message or signature at the bottom. Size approx. 5¾" x 4". Package of ten postcards: **$5.00, subscriber price $4.50**

Japanese text appearing on Holiday Card B:

謹	賀	新	年	子	平成	八年	元日
Kin	*ga*	*Shin*	*nen*	*Ne*	*Heisei*	*hachi-nen*	*gantan*
respectful	congratulations	new	year	rat/mouse	(Imperial era name)	year 8	first day

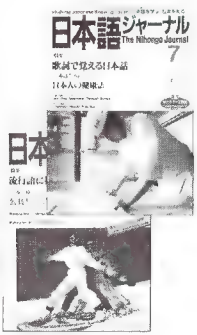
Holiday Card B

Magazines from Japan

☆ *Sale!!* ☆

The Nihongo Journal

The *Nihongo Journal* is a magazine for students of Japanese. It has something for all levels of study, including lessons, drills, and readings. Also useful are the many ads for language schools and products. Issues average 115 pages each.



1995 Nihongo Journals: $9, subscriber price $8.10

9: Reading product user guides; Japanese ways of advertising; Reading the newspaper: the sports page
8: Pets and the Japanese; Beginning *keigo*; Summer vacation; Excerpt from Sei Shonagon's *The Pillow Book*
1-7: The first seven issues of 1995 are still available. Call or write for a list of topics.

Nihongo Journal Sample Sale
We still have some copies of *Nihongo Journal* left over from 1994, available for only **$5 each.** It's an inexpensive way to try out this valuable learning tool!

Nihongo Journal Subscriptions
Yearly subscriptions to the *Nihongo Journal* are **$100,** or **$95** for those who also subscribe to *Mangajin*. (In Canada: US$130; US$125 for *Mangajin* subscribers.) Subscription does not include tapes.

If you like controversy, you'll love Hiragana Times

☆ *Sale!!* ☆

The *Hiragana Times* is a lively monthly magazine written by and for Japan's international community. Almost everything—ads, news, trivia, interviews, opinions, reader polls, crosswords, horoscope and personal ads—is presented in both English and Japanese. Kanji have furigana written above to facilitate reading. Issues average 98 pages each.

1995 Hiragana Times: $12, subscriber price $10

9: Do people need religion?; What Asian young people think of Japan; American racism; Beautiful Norway
8: Was the atomic bombing of Hiroshima and Nagasaki inevitable?; Korean resident of Japan discusses Japan's relationship with Asia; AIDS patient prepares for death; Moroccan ambassador's wife
1-7: The first seven issues of 1995 are still available. Call or write for a list of topics.

Hiragana Times Sample Sale
We still have some copies of *Hiragana Times* left over from 1994, available for only **$7 each.**

Original Japanese Manga

You've seen them translated in *Mangajin*—try your hand with the originals! These book collections come from Japan and are **in Japanese with no translations or notes**.

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Centering on the lives of "Office Ladies," this 4-frame comic strip contains humorous "gags" about the challenges they face at work and at home. Volumes 4, 5, 6 available—each volume stands alone. 130 pages each, softcover. **$10 each, subscriber price $8 each**

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Obatarian by Hotta Katsuhiko

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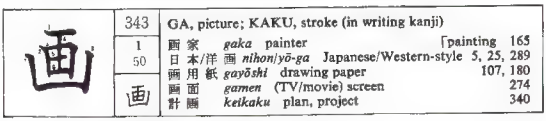
343
1
50
GA, picture; KAKU, stroke (in writing kanji)
畫家 gaka painter [painting 165
日本/洋畫 nihon/yō-ga Japanese/Western-style 5, 25, 289
畫用紙 gayōshi drawing paper 107, 180
畫面 gamen (TV/movie) screen 274
計畫 keikaku plan, project 340

Kenkyusha's *Furigana* English-Japanese Dictionary
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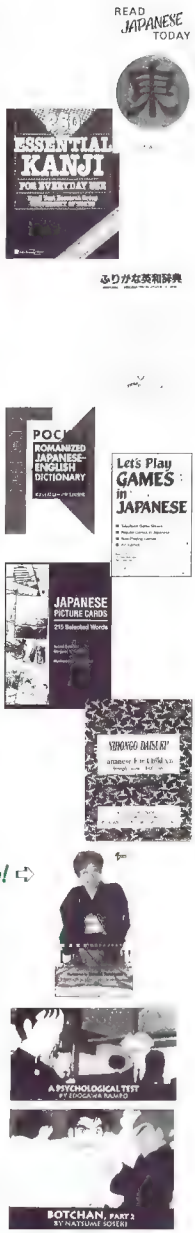

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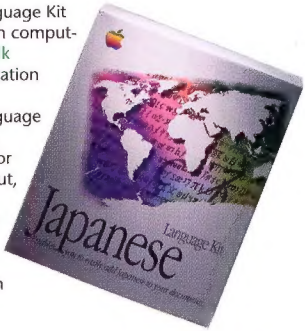

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